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Divine Praises
SATB Choir, Keyboard, Guitar, Assembly

Fr. Ross Caniglia

CHORAL SERIES

Divine Praises

Fr. Ross Caniglia

Preview

Divine Praises

Divine Praises, 18th cent.

Fr. Ross Caniglia

A

D A/C# Bm7 G F#m7 D/F#

Soprano
Alto

Blessed be God. Blessed be his ho - ly Name. —

Tenor
Bass

G/B F#m Asus4 A Em7 A D

Blessed be Jesus Christ, true God and true Man. — Blessed be the name of Jesus.

B

D A/C# Bm7 G F#m7 D/F#

Blessed be his most Sa - cred Heart. Blessed be his most Pre - cious Blood. —

G/B F#m Asus4 A Em7 A D

Blessed be Je - sus in the most holy Sacrament of the altar.

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*F# is for keyboard, if accompanied.

C

D A/C# Bm7 G

Blessed be the Holy Spirit, the Paraclete. Blessed be the great Mother of God, Ma -

F#m7 D/F# G/B F#m Asus4 A

ry most ho - ly. Blessed be her holy and Immaculate Con - cep - tion.

Em7 A D D A/C# Bm7

Blessed be her glo-rious As-sumption. Blessed be the name of Mary, Virgin and Mother.

G F#m7 D/F# G/B F#m Asus4 A

Blessed be Saint Joseph, her most chaste spouse. Blessed be God

Em7 A D

in his angels and in his saints.

Assembly Edition

DIVINE PRAISES

Fr. Ross Caniglia

A	Blessed		be	God.
B	Blessed be his most		Sa - cred	Heart.
C	Blessed be the Holy Spirit,		the	Paraclete.
D	Blessed be the name of Mary, Virgin		and	Mother.

	Blessed be his		ho - ly	Name.
	Blessed be his most		Pre - cious	Blood.
	Blessed be the great Mother of God, Ma-ry		most	holy.
	Blessed be Saint Joseph, her		most	chaste spouse.

	Blessed be Jesus Christ, true God and true		Man.	
	Blessed		be	Jesus
	Blessed be her holy and Immaculate		Con - ception.	
	Blessed		be	God

	Blessed be the		name	of Jesus.
	in the most holy Sacrament		of	the altar.
	Blessed be her		glo - rious	As - sumption.
	in his angels and		in	his saints.

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Composer Notes

The music in this version of the Divine Praises is written in chant style using a 4-measure tone. The chant can easily be sung by a congregation, either accompanied or unaccompanied, while being led by one cantor or even an SATB ensemble. If sung by an ensemble, feel free to vary the choral texture in each section, using the audio recording of the piece as a guide. Take care that it does not drag; given the chant style, it should be sung lightly and in a “flowing” manner. Be careful to avoid a strict “metered” style; instead, it should be sung in the natural rhythm in which it would otherwise be spoken.

The Divine Praises are typically said at the conclusion of Adoration. However, this chant could also be used at Mass, especially during the Procession, Offertory, Distribution of Holy Communion, Post-Communion Reflection, or Recessional. Blessed be God!

—Fr. Ross Caniglia

